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WESTWOOD, J. O. *Lapidarium Walliæ*: The early inscribed and sculptured stones of Wales. London: Parker. 4to. £4.
 WOUVERMANS, ALWIN V. *Farbenlehre für die praktische Anwendung in den verschiedenen Gewerben und in der Kunstindustrie*. Wien: Hartleben.

PERIODICALS.

[Only those American Periodicals are included in this list which are not specially devoted to Art.]

ATLANTIC MONTHLY for June: — Records of W. M. Hunt. III. By Henry C. Angell. — Elihu Vedder's Pictures.

HARPER'S MONTHLY for June: — Old Dutch Masters. II. Albert Cuyp. By E. Mason. Illustr.

HARPER'S WEEKLY for May 8th: — Pergamene Sculpture. Illustr. — May 29th: — Cincinnati Art Pottery. Illustr.

LIPPINCOTT'S MAGAZINE for June: — Carpeaux. By Olive Logan. Illustr.

THE NATION for April 29: — National Academy of Design. Fifty-fifth Exhibition. II. — May 20th: — Eugène Delacroix. — Rowlandson, the Caricaturist.

SCRIBNER'S MONTHLY for June: — William Blake, Painter and Poet. By Horace E. Scudder. Illustr. — Thackeray as a Draughtsman. By Russell Sturgis. Illustr. — The Art Season. (In *Culture and Progress*.)

AMERICAN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

ARCHÆOLOGICAL INSTITUTE OF AMERICA. — The first annual report of the Executive Committee, presented at the annual meeting of the Institute, held in Boston, May 15th, shows the number of members to be 122, of whom 15 are life members. The first volume of the Transactions of the Institute, about to be issued, will contain a paper on *The System of House-Building practised by the Indians*, by the Hon. Lewis H. Morgan; *Archæological Notes on Greek Shores*, Part I., by Mr. Joseph Thacher Clarke, whom the Institute assisted with funds in the prosecution of his archæological researches; and a report by Mr. W. J. Stillman, on the walls of Monte Leone. As part of the future work of the Institute, the Executive Committee proposes to send an expedition to Colorado and New Mexico, for the purpose of studying the life of the Indians there located, with a view to the determination of many unsolved questions in American archæology, and to explore a site in Greece, selected after consultation with Prof. Ernst Curtius. The establishment of scholarships of archæology at Harvard, Yale, Columbia, and other colleges, and of an American archæological school at Athens, is also urged by the committee. To carry out any or all of these projects, money is the indispensable requisite, and the public is therefore appealed to for aid. At the same meeting the old board of officers was re-elected. At an adjourned meeting, called a week later, Messrs. H. W. Haynes, Charles C. Perkins, Dana Estes, and Ernest Jackson were appointed a committee to increase the membership, and the following-named gentlemen a committee on finance: Martin Brimmer, William Endicott, Henry L. Higginson, Henry P. Kidder, Otis Norcross, Francis E. Parker, and S. D. Warren.

COLOR-PRINTING IN AMERICA. — I have lately come into the possession of an interesting document bearing on the history of printing in colors. It is a circular (sent to Mr. Louis Prang from the American Antiquarian Society of Worcester, and by him deposited in my collection of color-prints) issued by Benjamin Dearborn, and dated Boston, May, 1814. The circular contains a proposal for a new method of raising and lowering boats on canals; but the interest attaches to a view of Niagara Falls, printed in colors from six wood-blocks (red, yellow, blue, brown, gray, and black), with the following lettering

above it: "A PERSPECTIVE VIEW OF NIAGARA FALLS, copied from a drawing made on the spot, and here represented, not only as an appropriate Emblem of the Subject below, but as a testimony of one valuable property in the new LETTER-PRESS invented by the Author of this Proposal, enriching the Printer's Art with the means of displaying any Number of Colours." Attempts at printing in color from wood-blocks were made from the very beginning of the art of printing, but they remained isolated, and led to no results. In the eighteenth century, John Baptist Jackson attempted to print landscapes and the like in colors from blocks (color-printing from copper-plates was then extensively in use), but also without satisfactory results. About 1806, Gubitz, in Berlin, began to work in the same direction; but it is not very likely that Dearborn knew of these experiments, and the idea must therefore have originated with him. The cut in question is, of course, very rude, and does not compare with the beautiful results obtained by Savage in his *Hints on Decorative Printing*, published in London in 1822. According to Drake's *Dictionary*, Benjamin Dearborn was originally a printer, and the father of Nathaniel Dearborn, one of the early wood-engravers of Boston. I should like to know more concerning Dearborn's "new letter-press," and also whether there are any other similar color-prints in existence, and shall therefore be obliged to any one who can throw further light upon the subject. — S. R. KOEHLER.

MUSEUMS AND COLLECTIONS.

METROPOLITAN MUSEUM, NEW YORK. — Mr. Seth Low has offered to make a yearly donation of seventy-five dollars, which is to be expended in completing the list of archæological periodicals kept by the Museum. A cast of the bust of the Hermes of Paionios has been added to the collections. Mr. Joseph W. Drexel has presented to the Museum a valuable cabinet of over two thousand ancient Roman, Greek, and Egyptian coins, carefully classified and accompanied by a complete catalogue. Mr. Drexel bought the cabinet of Brugsch Bey, the assistant curator of the Museum at Boulaq, and brother of the celebrated Egyptologist. — Mr. W. S. Pratt, fellow of the John Hopkins University, has been appointed second assistant curator. — Three new "Handbooks" have been published: No. 1. *Catalogue of Pictures of Old Masters belonging to the*

Museum. No. 6. *Loan Collection of Paintings.* No. 7. *Loan Collection of Objects of Art* (miscellaneous objects). All the loan collections are to be made permanent for definite seasons. The present collections will remain unchanged until October, when they will be succeeded by other collections, to remain during the winter season of 1880-81. — The question of opening the Museum on Sundays is vigorously agitated, and the feeling against the present policy culminates in a letter published in the New York *Evening Post*, by a gentleman who has already contributed to the funds of the institution, and has been asked to open his purse again. "Until this Sunday afternoon opening," says the writer in question, "in favor of which so much can be said, is brought about, my interest at most in the Metropolitan Museum will be merely a passive one." On the other hand, it is urged that the charter of the Museum does not enumerate Sunday among the days on which it is to be kept open, and that some of the money so far given to it has been given on the express condition that it shall not be open on Sundays. It is to be hoped that these difficulties can be overcome, as the benefit to the working classes must be equal to zero as long as the doors are shut on the only day at their disposal. — The tenth annual meeting of the corporation was held in May, in the new building. The report of the trustees showed that the edifice is already too small for the collections owned by the Museum, about 2500 objects being stored in the basement for want of room. Mr. G. F. T. Reed, of Tiffany & Co., has contributed \$867 to the industrial schools of the Museum. The gentleman who offered to support the schools for three years, in a building to be erected at his expense, is Mr. Richard T. Auchmucty, of 61 University Place, New York. The running expenses of the Museum last year were about \$20,000, of which the Park Department paid \$12,500, and the rest came from annual subscriptions, admission fees, and sales of catalogues. Mr. Avery was paid \$25,000 on account of his porcelains. The total disbursements were \$64,339.05; the total receipts, \$65,445.50. The following-named officers were elected: President, John Taylor Johnston; Vice-Presidents, W. C. Prime and D. Huntington; Treasurer, F. W. Rhinelander; Secretary, L. P. di Cesnola; Trustees for the term ending May, 1887, J. Q. A. Ward, Frederick E. Church, and Cornelius Vanderbilt. These details are taken from the New York *Evening Post*, as the printed report has not yet been distributed. — About 300,000 persons visited the Museum from the first of April to the last of May.

THE PENNSYLVANIA MUSEUM, located in Memorial Hall, Philadelphia, has issued its Fourth Annual Report, for the year ending Nov. 30th, 1879. From this it appears that on Feb. 1st, 1879, a curator was appointed for the purpose of "perfecting the arrangement and classification of the Museum collections." Curiously enough, the person to whom this most difficult task, requiring great judgment and learning, was intrusted, is nowhere mentioned in the report, although the names of the various gentlemen who figure as trustees are set down with the utmost care. The additions to the collections during the year, aside from technical specimens, consisted principally of a series of coins and medals loaned by the Numismatic and Antiquarian Society, and by other societies and private individuals; the articles bought at the Paris Exposition, specified in the last Report; and some specimens of enamelled glass and

Deck faïence. A praiseworthy feature in the management of the Museum is the sending out of loan collections to other places. But it would seem that the smaller towns and villages of Pennsylvania might derive greater profit from such collections than the rich cities of Cincinnati and Chicago to which they were sent. The number of visitors is curiously small, the total recorded for the year being 9,632. It must not be forgotten, however, that the Museum, from want of funds, is still compelled to charge an admission fee, even on Sundays. The reduction of the fee to fifteen cents on Sundays was followed by a perceptible increase of visitors on those days. The financial condition of the Museum, like that of most similar institutions in the United States, is indeed far from being satisfactory, but an effort is to be made to increase the membership, at present consisting of 37 contributing, 150 life, and 129 annual members; and to raise an endowment fund of \$100,000. In spite of these difficulties, the trustees assure the corporation that "its Museum stands foremost in the country, and its Industrial Art School, already well organized, is doing a most important educational work."

MUSEUM OF FINE ARTS, BOSTON. — The first edition of the Catalogue of the Exhibition of Portraits painted by Gilbert Stuart enumerates ninety-eight works. It contains also a photograph of Neagle's portrait of Stuart, and a list of Stuart's works, taken from Mr. Mason's book, with some emendations and additions. The exhibition will continue during the summer. The exhibition of the works of the late Dr. Rimmer consists of five pieces of sculpture, among them the *Falling Gladiator*, the artist's most important work, eighteen oil paintings, and one hundred and nineteen drawings.

BOWDOIN COLLEGE. — The *Bowdoin Orient* calls attention to the art treasures in the College library, of which few even of the students have ever been aware. For seventy years, two portfolios of rare old drawings have been locked up in a drawer, to which few have ever had access. They were a gift of James Bowdoin, who collected them while envoy to Paris in 1806, but, creating less notice than his other gifts, they dropped into the background, and finally were almost forgotten. There are 138 sketches, ranging through a period from Titian (1477-1576) to John Smibert (1684-1757). Of these, nearly half are marked with the artists' names, and many great names appear, including Titian, Andrea del Sarto, Correggio, Tintoretto, Domenichino, Salvator Rosa, Claude Lorrain, Lely, and Smibert. Perhaps the best thing in the collection is a drawing by Domenichino, of a stern-looking, stongly-built man, draped to the knee, with one powerful arm resting upon a staff, the other raised. These sketches are probably genuine originals from the hands of the great artists whose autographs appear upon them. They were collected at a time of great disturbance in Europe, when the art galleries were being ransacked by conquering armies. It is evident that they were considered of great value, for they are very carefully mounted. They deserve to be placed where they may be studied and appreciated by lovers of art. — *Boston Transcript*.

ART EDUCATION.

ART STUDENTS' LEAGUE, NEW YORK. — The annual exhibition of pupils' work at the Art Students' League last week [May 4th and 5th], was at once less interest-

ing and more promising than that of either last year or the year before. That is to say, there was less ambitiousness to do "art," and a greater desire to master the rudiments of technique. The work took its proper place as students' work more simply. There were, of course, exceptions to this, and a drawing from the nude model here and there, and notably some pieces of sculpture, betrayed an uneasy attempt to exhibit freedom of treatment and generalization before the rigorously necessary apprenticeship to precision had been served. But in general there was an encouraging look about the rooms, and the absence of decorative panels and the meagre showing of the composition-class a wise observer must have found amply atoned for by the evident fidelity and directness of so much of the work. Several high reliefs showed a good deal of simplicity, and a large way of looking at the model in masses, without any premature attention to detail. This, too, was especially plain in the large display made by the portrait class. Among the many heads exhibited there were naturally wide degrees of excellence, but it was quite apparent that the effort of almost all the students had been to get at once the essential qualities of the model,—its weight and form rather than its outline, for example; its principal planes and general light and shade, rather than any refinement of particular features. The result of this was rather startling from a superficial point of view; but bearing in mind that the work of students should be judged as the practice of potential and not actual artists, any prettinesses in it become irrelevant, and, as the best teachers well know, are inimical to real progress. We believe the League was never in a more prosperous condition. — *The Nation*, May 13.

THE NATIONAL ACADEMY OF DESIGN held its annual meeting on the afternoon of May 12th. The following officers were elected: — President, D. Huntington; Vice-President, T. W. Wood; Corresponding Secretary, T. Addison Richards; Recording Secretary, Alfred Jones; Treasurer, G. H. Hall; Members of the Council, J. G. Brown, Jervis McEntee, Charles Calverly, H. W. Robbins, J. Q. A. Ward, and John B. Bristol. Messrs. B. C. Porter, of Boston, and L. C. Tiffany and G. H. Yewell, of New York, were elected Academicians; Messrs. Bunner, McCord, Nicoll, Shurtleff, and Sartain, Associates. Mr. J. G. Brown brought before the Academicians a plan, suggested by Mr. Edward Gay at the quarterly meeting of the Artist Fund Society, looking to the erection of a new and larger Academy building on Reservoir Square, in case the reservoir is removed. It is thought that the site can be obtained free from the Legislature. A committee of three, consisting of Messrs. Whittredge, J. G. Brown, and W. H. Beard, was appointed by the President, whose duty it will be to promote the matter. As four hundred pictures were rejected at the last exhibition, it is argued that more space is required for the Academy, although there is no use in disguising the fact that there will be some difference of opinion on this point. — At the close of the season at the Academy Art Schools, on the evening of May 19th, the pupils presented a valuable gold watch to Prof. Wilmarth. In the absence of the President, on account of ill-health, Mr. T. W. Wood, the Vice-President, delivered a short address, in which he dwelt on the necessity for students to draw from the model with scrupulous exactness, without any attempt at idealization. Mr. Wood then distributed the annual prizes, as follows: — Life School:

First prize, the Suydam silver medal, Conrad Freitag; second prize, the Suydam bronze medal, Miss Marie Koupil; honorable mention, S. Levi, Miss Addie J. Albright, and F. Dietrich. Antique School: First prize, the Elliott silver medal, for best drawing of an antique figure, William S. Allen; second prize, the Elliott bronze medal, for best drawing of an antique bust, Edward C. Corbin; honorable mention, for antique figure, Miss Ella G. Condie, J. W. Hays, Miss Luella Walter; for antique bust, Miss L. Goodwin, H. M. King, Miss Alice Le Fevre, A. D. Latting.

THE SOCIETY OF DECORATIVE ART, of New York, has just issued its Third Annual Report, from which it appears that the past year has been a very prosperous one. The receipts from Jan. 1, 1879, to Jan. 1, 1880, were \$29,501, of which \$14,862 was paid to contributors, leaving a balance in the hands of the Society of \$14,634. The sales in December last reached nearly \$6,000, the largest amount yet received in any one month. Since the opening of the rooms of the Society, Oct. 1st, 1877, over \$31,000 have been paid to contributors for work sent on sale; 1,200 letters of instruction and criticism have been written; about 5,000 orders have been executed in needle-work; 150 pupils have been taught gratuitously in needle-work, 288 have paid for instruction, and 134 persons have received private lessons; 301 pupils have paid for instruction in China painting; 632 books on art and sheets of design have been sent by mail, as loans, to nearly all parts of the country. It is hoped that, during the coming year, to the various classes already existing it will be possible to add others in painting on silk, panel painting, and decorative design. The officers for 1880 are: President, Mrs. Richard M. Hunt; Vice-Presidents, Mrs. Wm. T. Blodgett, Mrs. J. E. Zimmerman, Mrs. J. H. Choate, and Mrs. Astor; Treasurer, Mr. Geo. C. Magoun; Secretary, Mrs. Frederick R. Jones; Assistant Secretary, Mrs. G. A. Custer; Superintendent and Book-keeper, Miss K. Stewart; Superintendent of Work-rooms, Miss L. N. Perkins; Superintendent of Needle-work Department, Mrs. M. E. Pode.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, BOSTON. — It is of no use to seek admission to the School of Practical Design at the Institute of Technology, for the names of forty scholars are already on the books for next year, and there will be no room for any more, unless, indeed, the manufacturers, who demand designers faster than they can be educated, should create a few vacancies by forcibly taking possession of some of the advanced pupils. The exhibition of the work of the school elicited many admiring comments. Designs for oil-cloths, carpets, rugs, cretonnes, prints, point and Chantilly laces, wall paper, and kerchiefs were shown, and the faith of those who thought that good designs were necessarily imported suffered a severe shock. Specimens of woollen cloths and cotton and woollen mixtures of several different degrees of thickness, woven by the pupils from their own designs, were also exhibited, and some of them were very pretty. Next year the display of woven goods will be larger, for Instructor Kastner intends to teach his pupils to use the Jacquard loom which belongs to the Institute, having been presented to it by manufacturers interested in the success of his department. The graduating class of 1880 has seven members, five of whom already have situations, and as every one of the forty-two pupils who have taken the

course during the eight years' existence of the department is now holding a responsible position in some manufactory, the other two will probably not be allowed to wait long before beginning work. As the existence of this department of the Institute has been almost unknown, its success and the demand for the services of its pupils are testimonials, not only to the efficiency of its instructor, but also to the willingness of American manufacturers to use American designs for woven and printed goods, and patterns for glass and for china. If the Institute could double the size of its classes, it could find places and good salaries for its graduates. — *Boston Transcript*.

BOSTON. — Mr. T. H. Bartlett, the well-known sculptor, has opened a School of Sculpture and Modelling at 394 Federal Street. This school is started with the intention of providing facilities for studying modelling to every one, and especially the poor, who can make use of the instruction in their daily work. It is not expected to pay, except in the sense of the satisfaction of meeting a want widely felt. To those without means, it is free. Special attention will be paid to terra-cotta and pottery work, including firing and glazing.

PHILADELPHIA. — The School of Design for Women will close for the current season with a reception at the Academy of the Fine Arts. Three galleries and one of the corridors will be used to display examples of the students' work.

CINCINNATI. — Mr. Twachtman has closed his engagement as teacher in the classes of the Women's Art Museum Association, and goes hence to New York.

EXHIBITIONS AND SALES.

THE EXHIBITIONS OF THE COMING SEASON. — Preparations are already making for the exhibitions of the next season, and the tendency seems to be toward earlier openings. The National Academy of Design will probably hold the next exhibition at an earlier date than heretofore, and the American Water-Color Society announces that, in consequence of this change, it will be compelled to advance the date of its own exhibition. Contributors are asked to have their works ready by the 1st of January next. There is also to be an exhibition of works of contemporaneous art at the Boston Museum of Fine Arts, for which the date will probably be fixed in November. This tendency is owing, no doubt, to the fact that the spring exhibitions, held almost simultaneously in various cities, are seriously interfering with one another, dividing the attention of the artists, and making it impossible for them to be creditably represented at all points. But if the tendency toward earlier openings should become general, the difficulty, — especially in view of the fact that some of the exhibitions are even now held at an earlier date, as, for instance, that of the Philadelphia Society of Artists, which occurs in November, — instead of being remedied, would only be shifted. Is it not worth while to find a solution for this difficulty? America will never be centralized as France is, and will never, therefore, have one grand exhibition, representative of the art of the nation, and dominating all others, like the Paris Salon. On the contrary, the principal centres of culture will always vie with one another, and will endeavor to keep up equality, by striving for the best. The question is, whether in this laudable rivalry the various cities shall hinder one another, thus defeating their common object, or

whether they will work together, and render mutual assistance. The only way out of the difficulty would seem to be a union of the societies devoted to the cultivation of art in some central organization, in which each might be represented by delegates. It will then be possible so to arrange the sequence of the exhibitions that all the best works of the year can be seen in all the leading cities of the Union, — manifestly to the great benefit of the artists as well as of the public. Will not some one of the leading associations take this matter into serious consideration?

PHILADELPHIA. — The attendance on the free days (Sundays) at the Pennsylvania Academy of the Fine Arts has materially decreased. For the first three days, the average number of visitors was about ten thousand; for the next three, between three and four thousand. A still further reduction would doubtless make Mr. Temple's gift more useful to those who can really profit by it.

Preparations for the Second Annual Exhibition of the Philadelphia Society of Artists are well advanced; and the prospects for a collection of unusual interest are very bright. The Exhibition will open Nov. 1, at the Pennsylvania Academy of the Fine Arts, and continue for five weeks. The Academy has also made arrangements for a collection of pictures painted by American artists in Europe, to be selected by a committee of the artists in Paris, and sent to Philadelphia for exhibition next fall. Messrs. May, Bacon, Knight, Bridgman, Sargent, Dubois, Ramsey, Blackman, Loomis, Coxé, and Moss were among the first interested in the enterprise.

NEW YORK. — At the National Academy of Design the attendance has been better than last year. The sales, up to the present writing, amount to \$28,000, a greater sum than was ever reached before. The buyers are scattered from Bangor, Me., to Chicago, Ill., but the purchases made by citizens of New York are insignificant.

The May Exhibition of the American Water-Color Society was held at the gallery of the Union League Club, from May 13th to 27th. The exhibit was very limited. Of the 61 works shown, 49 water-colors, 7 etchings, and 2 black and white drawings were by members; 2 water-colors were by foreign artists, and one was a vigorous portrait in oil of Ex-Minister Washburne, by Edward H. May, who went to France thirty years ago and has resided there ever since.

The auction sale of paintings and sketches by J. Carlton Wiggins, who goes to Europe, realized about \$3,000; some of the larger works not being sold.

BROOKLYN. — The Fortieth Reception of the Brooklyn Art Association was held May 17th, two thousand guests being present. The catalogue, embellished by twenty-eight autographic illustrations by artists residing in Brooklyn, enumerates 272 oil paintings, mostly American. The free exhibition closed May 30th.

The first sale of the Artist Fund was held May 7th at Knight's Gallery. The sale had not been sufficiently advertised, and the audience was small and unappreciative, so that the whole collection of 71 paintings realized only \$2,900.

BOSTON. — A most interesting special exhibition is at present to be seen at the gallery of Messrs. Williams and Everett. It consists of three works by Mr. F. A. Bridgman, *The Funeral Rites of a Mummy on the Nile*, *The Procession of the Sacred Bull Apis*, and *Royal Pastimes at Nineveh*.

The St. Botolph Club opened its club-house on the evening of May 17th, and the public were admitted to view the pictures and sculptures brought together for the occasion on the mornings of May 19th to 29th. Many of the 142 objects enumerated in the catalogue were seen at the last exhibition of the Society of American Artists, in New York. A more extended notice will appear in the next number.

CINCINNATI.—The Exhibition of the Women's Art Museum Association, May 15th, was exceedingly successful in the department of pottery. But few artists, however, sent oil or water-color paintings, and the result in that direction was not encouraging. The rooms are fine, lofty apartments, affording excellent light for the display of paintings, and the attendance is always large.

SAN FRANCISCO.—Only three pictures were sold at the last exhibition of the Art Association, among them *Don Quixote*, by Bouvy, for which \$700 was paid.

AUCTION SALES.—The dozen or so of auction sales which came off in May have not been more successful than their predecessors, and paintings by American artists more particularly have ruled very low. The majority of sales of American pictures seem to have taken place in Boston. A lot of 118 marines by Wesley Webber sold there at from \$15 to \$65. In another sale, a *Study in Wales*, by Thomas Moran, brought \$48; *Summer*, by William Hart, \$20; *Enon Valley, Ohio*, by Kensett, \$120. At a sale of pictures by Daniel Fisher, Burdick, and others, J. G. Brown's *Let me think! Where's that Bird's Nest?* went for \$210. The pictures by W. P. Phelps, which were sold in a miscellaneous collection, did not go above \$150, one of the best being knocked down at \$30, while the whole collection of 124 canvases realized only \$8,300, an average of less than \$70. The best prices reported at this sale were: George L. Brown, *Moonlight in Venice*, \$215; *Capri*, \$300; W. Velten, *Hunting Scene*, \$240; F. Voltz, *Landscape and Cattle*, \$330; Verboeckhoven, *Cattle, Ass, and Sheep*, \$300; Lambinet, *Summer, Under the Willows*, \$345; R. Burnier, *Moonlight*, \$240; W. Verschuur, *Huntsmen and Horses*, \$350. At the sale of a collection of paintings and charcoals by John R. Key, the highest price reached was \$86.

CLUBS AND SOCIETIES.

SOCIETY OF AMERICAN ARTISTS.—This Society, at its annual meeting, held on the evening of May 1st, elected thirty-three new members, including the following: Thomas Allen, F. W. Bridgman, George D. Brush, Miss Mary S. Cassatt, J. Foxcroft Cole, J. Frank Currier, T. W. Dewing, C. E. Dubois, F. Duveneck, Thomas Eakins, George Fuller, J. McClure Hamilton, W. E. Marshall, F. D. Millet, W. L. Picknell, J. M. Stone, F. P. Vinton, Miss Sarah W. Whitman, James Whistler, etc. The number of members now amounts to sixty. Formerly only residents of New York City were eligible, but this policy has been judiciously abandoned, as will be seen from the list above given, which includes artists resident in Philadelphia, Boston, and Europe.

CERCLE ARTISTIQUE FRANÇAIS.—This is the name of a body of French artists who met on the 17th of May, to the number of twenty, at 364 Sixth Avenue, New York, to form a society for the presentation of their works—artistic, musical, and dramatic—to the public. A club-

house is to be taken in September. Social meetings, lectures, and exhibitions, both monthly and permanent, are parts of the plans of the society. Victor Nehlig, well known in New York in former years, is active in the matter. M. Barbe, the crayonist, is president.

THE NEW YORK ETCHING CLUB, at its annual meeting, held on Monday night, May 10th, elected the following officers for the ensuing year: R. Swain Gifford, President; Henry Farrer, Secretary and Treasurer. Executive Committee, Messrs. Chas. H. Miller, Frederick Dielman, and F. S. Church.

PHILADELPHIA.—An Etching Club has been organized here, though no formal name has yet been adopted. The officers are Peter Moran, President; Stephen Parrish, Secretary; and Stephen J. Ferris, Treasurer.

THE HARVARD ART CLUB proposes to issue a series of engravings in mezzotint, by Mr. Charles H. Moore, the instructor in art at Harvard College. The first series will comprise five subjects from Switzerland and Italy. Subscriptions are requested for the series, as none of the plates will be sold separately. Further particulars may be learned from the advertisement, or from the Secretary of the Club.

BOSTON ART CLUB.—Thirty-seven designs for the new club-house, to be erected on the corner of Dartmouth and Newbury Streets, were sent in, most of them from Boston, but a few also from New York, Philadelphia, and other cities. Several of them depart from the conditions laid down in the circular which invited architects to participate in the preliminary competition. Out of these plans six are to be selected for a second competition. At this writing the result has not yet been made known.

CINCINNATI.—At the reception of the Pottery Club, on May 5th, two hundred pieces of decorated ware were exhibited. The Club has been in existence a little over a year.

ZANESVILLE, O.—According to the *Boston Transcript*, Zanesville has an art club which holds receptions that do great credit to its members.

JACKSONVILLE (ILL.) ART ASSOCIATION.—The May meeting of the Art Association was held on Tuesday evening, and was addressed by Mr. W. E. Barns, of St. Louis, upon "The Relations of Art and Science." . . . An invitation was read from the Secretary of the Lincoln Art Association, requesting the appointment of delegates to an Art Union at Lincoln, May 26. Mrs. Whitlock, Dr. Pitner, Mrs. H. K. Jones, and Mr. J. H. Woods were appointed, the first-named lady to act as substitute for the President and to read an essay.—*Jacksonville Courier*, May 17th.

NEW ORLEANS.—The artists of New Orleans have lately formed what is designed to be a permanent organization, known as the Southern Art Union, its object being to advance æsthetic tastes, promote art education, and open a permanent gallery of exhibition.

MONUMENTS.

A memorial bust of Thomas Moore, the work of D. B. Sheenan, was unveiled in Central Park, New York, on May 28th, the one hundred and first anniversary of the poet's birth.

Congress has donated thirty condemned cannon for a monument to General Meade, to be erected in Fairmount Park, Philadelphia. A report was circulated some time

ago that the supply of condemned cannon was exhausted, but there seems to have been little truth in it.

The Senate of the United States, on May 24th, passed a bill authorizing the Regents of the Smithsonian Institution to contract with Mr. W. W. Story for a bronze statue of the late Prof. Joseph Henry. The statue, including foundation and pedestal, is to cost \$15,000.

The *Kunst Chronik* repeats the rumor that the jury to whom were submitted the models for the Washington Monument in Philadelphia accepted the one sent from Berlin by Prof. Siemering. It adds: "The execution of this truly monumental creation involves, probably, one of the most important orders given to a Berlin artist for a long time past. Besides the best known American sculptors, Frenchmen, Italians, Englishmen, and Germans were invited to take part in the competition."

MISCELLANEOUS.

THE NATIONAL CAPITOL AND LIBRARY. — In the course of a speech, delivered May 13th in the Senate, against the reconstruction of the Capitol, and in favor of a separate library building, the Hon. Justin S. Morrill made the following remarks: — "To make such an addition . . . would be utterly destructive to the present grandeur and classic simplicity of the foremost government building in the world. In saying this I only give voice to the general opinion of our own people, including men and artistic journals entitled to the highest respect on account of their professional or eminent character. Visitors from abroad, however critical toward us personally, do not withhold just praise from the National Capitol. . . . Let me quote some words of Charles Sumner, certainly no mean judge of architectural beauty. 'Surely,' said he, 'this edifice, so beautiful and interesting, should not be opened to the rude experiment of untried talent.' . . . We have a number of most respectable architects in this city, some of them quite equal to the task of furnishing plans for a separate library building; but I do not believe any one of these would risk tarnishing his reputation for all time by offering a plan for an incongruous projection from either front of the Capitol that would not fail to mark the decadence of American taste, by botching instead of preserving the best and most conspicuous architectural structure of our country."

THE DECORATION OF THE CAPITOL. — The truth of

the announcement which recently found its way into some of the papers, that Brumidi's "dying wish" had been granted, and his friend and assistant, Filippo Costaggini, appointed to finish the frescos in the rotunda of the Capitol, is denied by the *Washington Star*, which adds that probably no appointment will be made during the present session of Congress.

A NEW ART GALLERY IN NEW YORK. — If the reservoir on Forty-Second Street, New York, is not removed, and its site made over to the National Academy, it is proposed to utilize its walls as the basis of a new and unique structure. The *New York Evening Post* gives the following details: — "Mr. Edward Gay, the painter, and Mr. J. H. P. Inslee, the architect, have prepared a plan for such a utilization. The elevation on Fifth Avenue is four hundred and fifty feet long (the length of the present wall); instead of the present incline from the street, it is perpendicular, and its height is about sixty feet (or about twice the height of the present wall). Its facing is to be of fancy colored brick, and of cream or blue terra-cotta, and at a distance of about twenty feet from the ground there will be a row of roof tiles. Above this row the elevation will consist chiefly of a series of niches, with Corinthian or Ionic columns, these niches to be occupied by statues, or otherwise ornamented. On the top of the present wall will be built an art gallery seventy-five feet wide and forty feet high, covered with glass and having open ventilators. The other three sides of the reservoir will be treated in the same fashion, thus giving four immense galleries surrounding a fresh-water lake. The inner walls of these galleries will be supported by iron columns, and around the water will be constructed a balcony easily accessible to the public, and admirably adapted for a promenade. By this simple plan it is asserted that all the present uses of the reservoir can be retained, while the ugly structure itself will become a noble model of architectural beauty and a national home of the fine arts. The cost is estimated at \$400,000. The present walls represent the sum of \$1,500,000."

GENERAL DI CESNOLA has had another degree conferred upon him, that of Doctor of Laws, this time by Columbia College, of New York.

MR. I. CRAWFORD THOM, now at New Brighton, L. I., advertises that copies of some of his paintings have been publicly exposed for sale, and that he will identify all of his genuine works. It is claimed that three of these counterfeits were recently seen in one auction-room.

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ARCHÆOLOGY AND HISTORY.

THE PYRAMIDS. — A correspondent of the *Builder* reports that the Pyramids are in danger of destruction, as they are used as quarries, and calls for diplomatic remonstrances in their behalf.

TROY. — According to the *American Architect*, the St. Petersburg *Golos* has received a letter from Dr. Schliemann, dated Athens, March 14th, of which the following is an extract: "I have just returned from Asia Minor, where

I have at last finished that digging out of Troy which I began in 1870. . . . Now I am finishing a large volume in English, describing, with full details, all my discoveries, and containing two hundred illustrations of the most important of them. My Trojan collection is now in London, but at the end of this year I shall take it to my villa in Athens, which is fire-proof, built only of marble and iron. I have received large offers for my collection from the United States, England, France, and Germany, but I cannot part with it for any money in the world."